Title: Drawing Voices

Genre: Sound, Drawing, Performance, and Video

Applicant's Role in Production: Originator, Instigator, Editor, Artist, Recordist, Director, Engineer

Production Format: CD, DVD, Video and Live

Anticipated Length: A Lifetime...

Color/B&W: Both

Sound/Silent: Sound

Brief Project Description (do not exceed space given below)

Three years ago I began recording the sounds of colleagues and fellow artists as a possible way to continue the investigation into the true nature of the act of drawing. This project has evolved into what I am now calling Drawing Voices. My project is made possible by micro recording equipment and processing technology.

In addition to my own drawing recordings, I am collaborating with another artist and a writer once a week drawing, writing and recording short wave at cemeteries in Atlanta. I am curious about the relationship and extensive history that drawing, technology and conjuring have had. I am exploring the gray area between writing and inscription as a means of discovering ‘spirit’ voices under the influence of sound and shadow.
NAME: Craig Dongoski

If you are sending more than one sample, please copy this page. Sample(s) must be cued:
indicate how long each sample should be viewed for a COMBINED viewing time of no more than
15 minutes. If slides are included in this application, please list the title and year of the work on
this form.

Title: 3 shorts: 'Drawing Voices', 'Invisible Transmissions', 'Leviathan'

Year 2003

Technical Info

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Web Info (answer only if sample work is in Web format)

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A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)
DVD Notes

The three segments featured represent the main areas I am exploring and applying within my project, ‘Drawing Voices’.

1. Video document of a cemetery recording/performance done in Wroclaw, Poland this summer with artist Andrzej Dudek-Durer. This piece represents an artistic collaboration and continued exploration into the potential of radio-spirit-drawing fusion.

2. ‘Invisible Transmissions’ is a video that captures a collective experience with ‘Drawing Voices’. The soundtrack is made from randomly spliced discarded cassette tapes found in the streets that were mixed along with the live drawing sounds. We also camouflaged the room and ourselves to create a continuous visual environment to introduce ideas about invisibility, telepathy, and assimilation. This segment presents experiments I am applying in group and classroom situations.

3. ‘Leviathan’ is a fragment from a video series of 1-hour snapshots. These works present a gradually or consistently changing situation captured on camera from a static vantage. I am applying drawing soundtracks to be used as meditational devices within the studio and/or exhibition spaces. The soundtrack for this particular piece was made by allowing a WWII Navy-issued hydrophone to be dragged on the sand by the waves of the ocean.
NAME: Craig Dongoski

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15 minutes. If slides are included in this application, please list the title and year of the work on
this form.

Title; Drawing Voices: Images

Year 2003

Technical Info

Original Format       Format Submitted for Viewing       Preferred OS
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___ Installation    ___ Installation             _ Unix

X Other Drawings/Installation Other CD-ROM

Web Info (answer only if sample work is in Web format)
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___ Plug-in requirement __________
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___ A local copy of the sample work has been included with the application

Special Information For Viewing:

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Description of Work (use an additional sheet if necessary)

***see attached***
Images

Notes:

c. BlindFeedback3: Cemetery Drawing done by colleague Tim Flowers. This drawing was done while listening to a recording done previously at Oakland Cemetery in Atlanta. 2003

camo A: A still in color from the video/performance/installation, 'Invisible Transmissions' *see DVD 2002

camo gene: A still in color from the video/performance/installation, 'Invisible Transmissions' *see DVD 2002

camo Ian: A still in color from the video/performance/installation, 'Invisible Transmissions' *see DVD 2002

camo melissa.tif: A still in color from the video/performance/installation, 'Invisible Transmissions' *see DVD 2002

Craig'sHEAD: Spirit-Radio-Drawing-painting done by Craig Dongoski 2003

Penland Auto: Telepathic drawing done by two artists while staring into each other’s eyes for one hour. 2003

Tim BlindFeedback5: Cemetery Drawing done by colleague Tim Flowers. This drawing was done while listening to a recording done previously at Oakland Cemetery in Atlanta. 2003

Tim FIG: Cemetery Drawing done by colleague Tim Flowers. 2003

Blue Head: Spirit-Radio-Drawing-painting done by Craig Dongoski 2003
NAME: Craig Dongoski

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15 minutes. If slides are included in this application, please list the title and year of the work on
this form.

Title: Drawing Voices Collaboration with Andrzej Dudek-Durer
Year: 2003

Original Format: Drawing Voices Collaboration with Andrzej Dudek-Durer
Format Submitted for Viewing: Windows
Prefered OS: Mac

Technical Info
Software: Drawing Voices Collaboration with Andrzej Dudek-Durer
Web: Windows
Installation: Mac

Web Info (answer only if sample work is in Web format)
URL: (if more than one please list them below)
Browser requirement: 
Plug-in requirement: 
This sample requires broadband connection (fast Internet Connection)
A local copy of the sample work has been included with the application

Description of Work (use an additional sheet if necessary)

***This is a complete version of a feature that is included on the submitted DVD***
Prefered as
Windows
Mac
Unix
NA

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

NAME: Craig Dongoski

If you are sending more than one sample, please copy this page. Sample(s) must
be cued:
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15 minutes. If slides are included in this application, please list the title and year
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this form.

Title; Drawing Voices Oakland 8
Year 2003

Technical Info

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X A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

This CD represents a document of recorded drawing & writing
in a cemetery, done while shortwave radio is simultaneously
being transmitted through the channels. The short-
wave radio becomes a divining rod. The interference from
the radio bands is similar to the sounds of the marks
so that a fusion occurs. The audible frequencies
posit a random and subliminal effect on the
drawings and vice versa. This experiment
also attempts to explore the grey area
between writing and inscription as a
means of discovering 'spirit' voices.
NAME: Craig Dongoski

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Title; Drawing Voices Oakland 8
Year 2003

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  (if more than one please list them below)
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Special Information For Viewing:

Description of Work (use an additional sheet if necessary)

The sounds on this recording were produced by way of submerging a WWII Navy-Issue hydrophone into 4 feet of ocean as to allow indeterminant and continuous contact with the sand. The microphone serves as the rake as well as tracery device. The ocean provides the 'irregular pulse', while the sand is receptor for the temporary inscription.
The 20th Century painter Francis Bacon is continuously cited for his remark, “Painting is the projection on canvas of one’s own nervous system”. My project Drawing Voices, attempts to expose the nervous system through audio, video and meta-technologies. I am utilizing technology as a means to stimulate the act of drawing and inscription. I am also using technology to analyze, archive and manipulate the recorded material into a quasi-language and a form of speaking.

Drawing Voices provides an exploratory site as an approach to drawing and art making by using technology as a means to develop new models to produce art by. Drawing is a biological function of human beings. It is also the most rudimentary form of visual expression. The audio recording represents a shadow realm of mark-making. It reveals a previously hidden aspect to the activity of drawing. It demonstrates that an individual’s ‘Drawing Voice’ is as unique as its visual counterpart. One of the most interesting aspects in the Drawing Voices project is the language that is produced when one is drawing.

The most in-depth experimentation with the ‘Drawing Voices’ project has been on myself. I am testing the influence that the microscopically amplified and enhanced sound can have on the practice of drawing. I have been employing biofeedback machines in concert with my recordings, in a literal way exposing Bacon’s insight. In addition to making the sound/biofeedback drawings as part of my studio practice, I am making the drawing recordings in a Civil War cemetery in Atlanta with the addition of short wave radio transmissions. At the same time as the drawing is being recorded, short wave radio
is simultaneously received and recorded. Because short wave is dictated by the direct positioning of the antenna, this combination can be thought of as a return to automatic drawing/writing, in other words, drawing or inscription being controlled by paranormal phenomenon. The Surrealists called this phenomenon the unconscious and this pursuit of process led to Gestural Abstraction which speaks to the gray area I’ve mentioned. The short wave radio becomes a divining rod. The interference from the radio bands is similar to the sounds of the drawing marks so that a fusion occurs. The audible frequencies have a random and subliminal effect on the drawings. These sound works have a particular quality that is somewhat different than the other drawing voice recordings. The line between process and product disappears.

There is something undeniably unique in the way an individual makes marks. On a pragmatic level, I have witnessed intense concentration when someone is listening to the live audio product of drawing or writing. On an artistic level, I believe the heightened awareness of this most direct expressive activity provides a channel to a deeper connection, leading to a synthetic new whole, a combined fusion of the visual and the aural. The ultimate aim with this project is to expand the parameters of drawing while tweaking consciousness in the process.

I see my working process being used in collaboration by artists and musicians as a way to de-familiarize and perhaps bring these two creative realms together to produce new forms. I also see it as useful for persons with disabilities. For example, now I am working with people who are blind as well as people in hospices. Working with people experiencing other realities interests me because of the healing potential and the possibility it poses in broadening the conversation called Art.
Project Narrative
Craig Dongoski

Three years ago I began recording the sounds of colleagues and fellow artists as a possible way to continue the investigation into the true nature of the act of drawing. This project has evolved into what I am now calling Drawing Voices. My project is made possible by micro recording equipment and processing technology. The compact size and efficiency of the equipment allows me to take this project anywhere. I have designed a drawing board with embedded piezo microphones that pick up the subtlest contact made with any drawing medium. After I make the initial recording, I master, sequence and edit with programs such as Cubase and Digital Performer. Although I am most interested in the potency of the naked state of the drawing sounds, I have become involved in experimenting and learning Kyma, Jitter and Max MSP so that other manipulations and understandings can occur. Sometimes I use these programs to merely clean-up the audio tracks, other times to build layer upon layer of voices.

This summer I exhibited the project in Wroclaw, Poland and Florence, Italy. The exhibition in Poland was completely comprised of work made and recorded by artists while I was there. I had extensive encounters in both countries by making contact with artists and recording them in the act of making drawings. This became the center of the exhibition, turning the static gallery space into a fully interactive studio. I continue to catalogue a wide range of temperaments in drawing. So far this has included artists in Atlanta, New York, and other cities in the US, in Japan, in Poland and in Italy; as well as Tibetan monks creating a sand mandala. This project has grown and continues to pique my interest because it reveals new applications, such as working with a set of blind twins.
I have made contact with. The potential of sound alone, minus vision, may be enough to stimulate the act of drawing. I have also been applying my project to hospice patients as a healing device as well as collaborating with psychics to allow them to explore the potential in divining.

In addition to my own drawing recordings, I am collaborating with another artist and a writer once a week drawing, writing and recording short wave at cemeteries in Atlanta. I am curious about the relationship and extensive history that drawing, technology and conjuring have had. For example, during the spiritualist movement, radio transmissions and recording equipment were used as a ‘medium’ to capture voices. I am supplementing my research with the area of Electronic Voice Phenomenon (EVP) as yet another means to delve into the nature of drawing and mark making. I am exploring the gray area between writing and inscription as a means of discovering ‘spirit’ voices under the influence of sound and shadow.

My most recent project is titled Castor and Pollux. I am continuing with the short wave experiments, as mentioned above, with the addition of a WWII Navy-issued hydrophone. The hydrophone is buried in the cemetery and is done with proper approval. The sounds received from the earth are mixed with the sounds from the shortwave along with the drawing sounds. Drawing at ground level serves as the center place between the ether and the earth, both literally and symbolically. It could also be a collaboration between the living and the dead. Ultimately I am presenting a Rohrshach test of sorts to my audience that is influenced by the choice of site and context.
If selected, I will use the support for three main purposes. First, I want to develop a prototype board that will be self-contained and portable. I am currently using off-the-shelf materials, and the recording and amplification devices are all external. I want to make it self-contained for easier accessibility and potential distribution. Secondly, I want to customize my studio so that radio experiments with drawing and drawing analysis sessions can occur. This means providing an environment of focus and stimulation through audio, video, and speech analysis/manipulation equipment e.g. Kyma/Capybara. The studio will serve as a working model to be transplanted into galleries and other appropriate venues. The presentation will be interactive, documentary or both. Finally, since an important aspect to keeping the project growing is a continued collection of drawings, I would like to renew and expand my artist connections in Poland. I have made contacts in China and United Arab Emerits to work with calligraphers as well. There has also been an exhibition set for me at Eckerd College in St. Petersburg, Florida next year. I would like to perform/present the Castor & Pollux piece.

A paradox regarding this project is that drawing is in an identity and survival crisis due to mediation. Whenever there is a significant shift in the paradigm with the introduction of new technology such as photography, drawing has to question and redefine itself. With the pervasive presence of computers and digital imagery, so many ways to access and produce visual artifacts are now possible. Drawing can sometimes seem like a meager choice in the vast sea. This project serves as a way to document the human temperament during a particular point in time. Imagine what it would be like to hear the drawings of Rembrandt versus Ingres versus Picasso, etc.
### Budget: Travel & Studio

**Craig Dongoski**

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### Budget: Research & Presentation

**Craig Dongoski**

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**Budget: Sound Equipment**  
Craig Dongoski

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CRAIG DONGOSKI

EDUCATION
1991 MFA, Master of Fine Arts • University of South Dakota, Vermillion, SD.
1988 BFA, Bachelor of Fine Arts • Millikin University, Decatur, Illinois.

PROFESSIONAL EXPERIENCE
2001 Assistant Professor of Art, Georgia State University • Atlanta, GA.
Teaching Foundations courses in Drawing, Color and Design, Upper Division
Drawing and Painting courses, Special Topics and Graduate Seminar. participation on
Committees.

1999-01 Visiting Lecturer, School of Art & Design, Georgia State University • Atlanta, GA.
Drawing, Painting, Printmaking and Foundations programs.

1991-99 Faculty, Area Chair of Printmaking, School of the Museum of Fine Arts •
Boston, MA. Responsibilities include teaching foundations, drawing, screenprint,
alternative media, graduate critiques; participation on curriculum and grant
committees; review boards.

1993 Curator, National Screenprint Invitational, SMFA • Boston, MA.

1988-91 Instructor, Art Foundations for Teachers of Elementary Education, University of
South Dakota • Vermillion, SD.

PROFESSIONAL EXPERIENCE (INTERNATIONAL)
2002 Visiting Lecturer, Kinki University • Osaka, Japan
Faculty, Santa Reparata International School of Art • Florence, Italy.
GSU Study Abroad program. Taught Experimental Works on Paper.

2001 Visiting Lecturer, Cortona Program, University of Georgia Studies Abroad,
International Print Symposium • Cortona, Italy.

1999 Artist Residency, Franz Masereel Center • Kasterlee, Belgium.

1997 Visiting Artist, University of Windsor • Ontario, Canada. Public lecture.

1995 Visiting Artist, Charles University • Prague, Czech Republic.
Visiting Artist, Universite of Sint-Marie • Antwerp, Belgium.
VISITING ARTIST AND LECTURER

2002  Visiting Critic, graduate review boards, School of the Museum of Fine Arts • Boston, MA

2001  Visiting Lecturer, University of Georgia, Athens • Georgia.
Visiting Critic, graduate review boards, School of the Museum of Fine Arts • Boston, MA
Visiting Artist/ Lecturer, University of Florida • Gainesville, FL

2000  Penland School of Crafts • Penland, NC. Taught 2-week drawing course.

1999  Agnes Scott College • Atlanta, GA. Artists talk in conjunction with “Vanitas”.

1998  ICA, Institute of Contemporary Art • Boston, MA. Public lecture.
Frogman’s Press Print and Paper Workshop • Vermillion, SD. Lecture.

1997  Pasadena Community College • Pasadena, CA. Public lecture.
Massachusetts College of Art • Boston, MA. Public lecture.

1996  Southern Graphics Council Conference, West Virginia University • Morgantown, WV. Demonstration.

1995  Pyramid Atlantic • Riverdale, MD. Lecture, demonstration.
Corcoran School of Art • Washington, DC. Public lecture, demonstration.
St. Cloud University • St. Cloud, MN. Public lecture, demonstration.
Massachusetts College of Art • Boston, MA. Public lecture.
Southern Graphics Council Conference, University of Tennessee • Knoxville, TN. Lecture, demonstration.
Black Hills Print Symposium • Nemo, South Dakota. Guest Faculty.

1994  Experiment Etching Studio • Boston, MA. Demonstration.
Mid-America Print Council (MAPC), University of Indiana • South Bend, IN. Demonstration.

EXHIBITS AND PROJECTS CURATED

2003  Curator and organizer, Pulse Field, international and historical sound art exhibition,
Georgia State University Galleries • Atlanta, GA.


2001  Curator, Random Channels, Multi-media exhibition, EYEDRUM Space, Atlanta, GA

1997  Organizer, Pilot Program, Contemporary Art Center • North Adams, MA.
Summer studio program for Painting, Print, Paper and Drawing students and visiting artists.
EXHIBITS AND PROJECTS CURATED, cont’d.


1994 Juror, Concord Art Association Annual Juried Exhibition • Concord, MA.

SELECTED FILM/VIDEO/SOUND SCREENINGS & FESTIVALS
2003 What Orders the Flow, “Sonic Circuits X” curated by Philip Blackburn as part of a national/international festival
Invisible Transmissions, "Multisensory, Visual Responses to Memory and Synesthesia," curated by Rachel Rosenfield Lafo, Director of Curatorial Affairs, DeCordova Museum

2002 What Orders the Flow, "DIRECTIONS IN VIDEO/PERFORMANCE ART", Institute of Contemporary Art • Boston, MA
What Orders the Flow, "MicroCinefest: Underground film Festival", • Baltimore, MD
What Orders the Flow, Education Channel Independent’s Film Festival, Time/Warner Channel • Tampa Bay, FL
What Orders the Flow, Gusto House Gallery • Kobe, Japan.
WAR WORLDS, “THAT SMELL OF BEAUTY”, The Consulate of the Bolivarian Republic of Venezuela Gallery • New York, NY

SELECTED EXHIBITIONS
2003 Drawing Voices, multi-media sound exhibition, Galerie Entropia • Wroclaw, Poland.
Veerle Rooms in Dialog, international invitational exhibition, Scaldis Room, KBC Tower • Antwerp, Belgium (Dec 2002 – April 2003.)
Craig Dongoski and Pam Longobardi: Works on Paper, Santa Reparata Gallery • Florence, Italy

2002 PEARL of the Third Mind, exhibition of collaborative work with P. Longobardi, Gusto House Gallery • Kobe, Japan.
Unidentified Transmissions, Group exhibition, Lunar Landing Gallery • Brooklyn, NY
A Thin Line Drawn, exhibition of collaborative work w/ P. Longobardi, Artist Gallery, Savannah College of Art & Design • Savannah, GA
GSU: Faculty Selects, Group Invitational exhibition curated by Barkin & Leeds Consulting Firm, Sun Trust Building Atlanta, Georgia

2001 RANDOM CHANNELS, EYEDRUM Gallery • Atlanta Georgia.
Brooklyn Community Film Festival, ‘Frozen Wisdom’ screened • Brooklyn, NY
Ponte Futuro exhibition, Cortona International Symposium • Cortona, Italy.
Frozen Wisdom, multi-media exhibition Raymond Lawrence Gallery • Atlanta, GA
Boston Printmakers Exhibition, Gallery 808, Boston University • Boston, MA.
Holiday Show, Invitational printmaking exhibition, Swan Coach House • Atlanta, GA
**Pressed and Pulled,** Competitive print exhibition, Georgia College State University, • Milledgeville, GA, *Juror’s Mention*

**What's So Funny,...,** Invitational multi-media exhibition, TUBE Space•Atlanta,GA

**Ken Grizzell and Friends,** Warren Lee Center for Fine Arts • Vermillion, South Dakota

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**2000**

**A Demonstration on the Caution Required to Avoid Burning Flowers,**

solo exhibition, Gallery Zebu • Atlanta, Georgia. (February)

**Damp Edge,** solo exhibition of collaborative work, C. Dongoski/P. Longobardi, Gallery of Art, University of Northern Iowa • Cedar Falls, Iowa. (September)

**Sketches,** Swan Coach House Gallery • Atlanta, GA. Curated by Marianne Lambert.

**Winter Season Invitational Exhibition,** Raymond Lawrence Gallery • Atlanta, GA.

**Faculty Exhibition,** Penland School Gallery • Penland, North Carolina. (June)

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**1999**

**Triennial ’97,** Museum of Modern Art, Rio de Janeiro • Brazil.

**SWITCH,** Eyedrum Gallery, Atlanta • Georgia.

**Vanitas,** Agnes Scott College Dana Fine Arts Gallery • Atlanta, Georgia.

Curated by Cathy Byrd.

---

**1998**

**Icons and Altars,** Invitational Benefit Exhibition, New Art Center • Newton, MA.

Mid-America Print Council Conference Exhibition • Cincinnati, OH.

Southern Graphics Council Conference Exhibition • Athens, OH.

**1997**

**Women and Walls and Phantasies Invoked by the Vapor of the RED SPIRIT,** Solo Exhibition, Creiger-Dane Gallery • Boston, MA.

Krakow International Print Exhibition, Muzeum Okregowe-Ratusz Staromiejski • Krakow, Poland.

**Shifting Grounds,** Tower Gallery, Massachusetts College of Art • Boston, MA.

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**1996**

Pacific States Biennial National Print Exhibition, University of Hawaii • Hilo, HI.

---

**1995**

Visiting Artist Exhibition, Universite of Sint-Marie • Antwerp, Belgium.

Visiting Artist Exhibition, Charles University • Prague, Czech Republic.

**Paper in Particular,** 16th Annual National Exhibition, Columbia College • Columbia, MO.

National Printmaking Exhibition, Trenton State College • Trenton, NJ.

**Craig Dongoski, Michael Krueger** Alice R. Rogers Gallery • Collegeville, MN.

**Five Artists,** New Gallery, South Dakota School of Mines + Technology • Rapid City, SD.

Florida Printmakers Society 7th Annual National Print Exhibition • Jacksonville, FL.

25th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL.

Arizona Print Invitational, Northern Arizona University • Flagstaff, AZ.

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**1994**

**Tufts and The Museum School: A Fifty Year Collaboration,** Tufts University • Medford, MA.

**Blurring the Lines,** Three Artist Exhibition, Simmons College • Boston, MA.

9th Annual National Works on Paper Exhibition, University of Texas • Tyler, TX.

**All-American Annual,** West Texas State University • Canyon, TX.

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**1993**

Solo Exhibition, Kirkland Fine Arts Gallery, Millikin University • Decatur, IL.
Invitational Drawing Exhibition, Carpenter Center, Harvard University • Cambridge, MA.

Figurative, Mid-America Print Council, Purdue University Gallery • Lafayette, IN.
Florida Printmakers Society 6th Annual National Print Exhibition, New World School of the Arts • Miami FL.
University of South Dakota Alumni Invitational • Vermillion, SD.
All-American Annual, West Texas State University • Canyon, TX.
17th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL.
24th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL.
12th Los Angeles Printmaking Society National Exhibition, Laband Gallery • Van Nuys, CA.

1992
16th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL.

1991
21st National Works On/Of Paper Exhibition, Minot State University • Minot, ND.
Greater Midwest International VI Exhibition, Central Missouri State University • Warrensburg, MO.

1991
On or Of Paper, Dakotas International Juried Exhibition • Vermillion, SD.
and Fargo, ND.Summer Arts XVI Regional Juried Art Exhibition, University of South Dak

1990
10th Annual Faber-Birren Color Award Show, National Juried Competition, Stamford Art Association • Stamford, CT.
“Dimensions,” 27th Annual National Juried Exhibition, Associated Artists Gallery • Winston-Salem, NC.
Three Artist Show, Gallery 110, University of South Dakota Gallery • Vermillion, SD.
32nd North Dakota Annual Print Exhibition, University of North Dakota • Grand Forks, ND.

1989
Solo Exhibition, Gallery 110, University of South Dakota • Vermillion, SD.
48th Annual Juried Competition, Sioux City Art Center • Sioux City, Iowa.
Summer Arts XV, University of South Dakota Galleries • Vermillion, SD.

AWARDS AND GRANTS

2002 Innovation in Teaching Award, Georgia State University, Atlanta, GA
Research Initiation Grant, Georgia State University, Atlanta, GA
Summer Research Grant, Georgia State University, Atlanta, GA

2001 Summer Research Grant, Georgia State University • Atlanta, GA
Juror’s Mention, Pressed & Pulled, juried print competition, Georgia College State Universit Milledgeville, GA

2000 All Star Ball Public Art commission, Metro Atlanta Chamber of Commerce
Cultural Affairs Department, displayed during 2000 All Star game • Atlanta, GA.

1998
Cushman Foundation Grant, School of the Museum of Fine Arts • Boston, MA
Artist Residency Fellowship, Franz Masereel Center • Kasterlee, Belgium.

1997
Russell T. Smith Award for Teaching, School Museum of Fine Arts • Boston, MA

1996
NEFA/NEA Visual Artist Fellowship • New England Foundation for the Arts,
Works on Paper.

1994
Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts • Boston, MA.

1993
Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts • Boston, MA.
Purchase Award, 24th Bradley National Print and Drawing Exhibition • Peoria, IL.

1990
Juror’s Choice Award, 21st Nat’l. Works on Paper, Minot State University • Minot, ND.
Honorable Mention Award, 16th Harper College National Print/Drawing Exhibition.

1991
Purchase Award, Faber-Birren Color Award Show • Stamford, CT.

GALLERY AFFILIATIONS AND ORGANIZATIONS

2001
City of Atlanta Public Art Registry

1999-2001
Raymond Lawrence Gallery • Atlanta, GA.
Gallery Zebu • Atlanta, GA.

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GALLERY AFFILIATIONS AND ORGANIZATIONS, cont’d.

1995- 1998
Creiger- Dane Gallery • Boston, MA.

1992-Present
College Art Association member.
Southern Graphics Council member.
Los Angeles Printmaking Society member.

CORPORATE AND PUBLIC COLLECTIONS

• Antwerpen Museum of Art • Antwerp, Belgium
- The New York Public Library • New York, NY.
- The Fogg Museum • Cambridge, MA.
- Butler Museum of American Art • Stabenville, OH.
- Trenton State College • Trenton, NJ.
- Museum of Fine Arts • Boston, MA.
- First of America Bank • Peoria, IL.
- University of South Dakota • Vermilion, SD.
- Bradley University • Peoria, IL.

**BIBLIOGRAPHY OF REVIEWS AND CITATIONS AND PUBLICATIONS**

2003

Rezerwuj Czas, „Dongoski w Entropii, Jak Brzmi kreska,” rev., ill., City Magazine, Wroclaw, Poland, July, p. 20.

Co Jest Grane, „Zdarzenia z glosami,” ill., Gazeta Wyborcza Wroclaw, Poland, June 27, p. 13.

Strefa Miejska, „Drawing Voices,” Aktivist, Wroclaw, Poland, no. 48, July, ill., p. 17

Opere su Carta, Craig Dongoski & Pam Longobardi, Il Corriere di Firenze, Special Estate, ill., July 10, p. 25

2002

Duer, Teri, editor, „Visual Feature,” KS guest artist pages, Kansai Scene, Osaka, Japan, no. 2, 21-23


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2001

Feaster, Felicia, “General Perspectives”, Creative Loafing, Nov. 21, p. 50.

2000
Dooley, Tim, “Damp Edge,” catalog essay for exhibition, University of Northern Iowa.


1999
Pessina, Maria, “Arte Crossover,” article, ill. Radar no. 64, El Universal • Caracas, Venezuela, March 3.


1998
